

# FAGO Counterpoint

MAY 8, 2023



# CONSONANT HARMONIC INTERVALS

## **Perfect Consonances**

Perfect Unison (1)

Perfect Fifth (5)

Perfect Octave (8)

## **Imperfect Consonances**

Minor Third (3)

Major Third (3)

Major Sixth (6)

Minor Sixth (6)



# DISSONANT HARMONIC INTERVALS

## **Diatonic Dissonances**

Perfect Fourth (4)

Minor Second (2)

Major Second (2)

Minor Seventh (7)

Major Seventh (7)

Chromatic dissonances are avoided completely, as are all augmented and diminished dissonance and the tritone (*Diabolus in Musica*)


Note that consonance and dissonance is measured by the interval from the lowest sounding pitch.



## DISSONANCE ON A WEAK BEAT: PASSING TONES

- For half note passing tones (white notes),
- The dissonance must occur on a weak beat (2 or 4)
- The passing tone dissonance is always approached by step
- Passing tones always resolve by step in the same direction they were approached
- Downward passing tones are common and upward passing tones relatively rare

For quarter note passing tones, dissonance is almost always on the weak half of a beat. The other rules above apply.

- Accented passing tones are less common than unaccented passing tones
  - Accented passing tones appear only on weak beats (2 or 4)
  - Accented passing tones always resolve down (by step), never up
- 



## DISSONANCE ON A WEAK BEAT: NEIGHBOR NOTES

Neighbor notes are quarter notes

Neighbor notes can occur on the weak half of any beat.

The neighbor is always approached by step and returns to the original note

Upper neighbor figures are much more common than lower

# Passing Tones

PT PT LN LN UN

PT PT PT PT PT PT PT

PT PT PT PT PT PT

# Passing tones

Palestrina – Missa brevis

CANTUS  
Soprano

ALTVS  
Alto

TENOR  
Tenor

BASSVS  
Bass

Ky - - rie e -

Ky - rie e - lei - son, Ky - ri - e e -

Ky - rie e - lei -

lei - son, Ky - rie

lei - son, Ky - rie e lei - son,

Ky - - rie e - lei - son, e - lei -

son, Ky - - rie e - lei -





## DISSONANCE ON A STRONG BEAT: SUSPENSIONS

Dissonance on a strong beat (1 or 3). The only allowed strong beat dissonance is a suspension. A suspension consists of three notes: a preparation, the suspension and the resolution. The preparation is consonant, the suspension dissonance in on a strong beat and is a half note (though it can be decorated) and the resolution moves down by step to a consonant note.



# Suspensions

The image shows a musical staff with a treble clef, divided into four measures by double bar lines. Each measure contains a pair of notes: a lower note on the bottom line and an upper note on the second space. The notes are labeled with 'P' (preparation), 'S' (suspension), and 'R' (resolution) above them. The first measure has a P on the first line, an S on the second space, and an R on the second space with a sharp sign. Below the staff, the fingerings '2 - 3' are indicated. The second measure has a P on the first line, an S on the second space, and an R on the second space. Below the staff, the fingerings '4 - 3' are indicated. The third measure has a P on the first line, an S on the second space, and an R on the second space. Below the staff, the fingerings '7 - 6' are indicated. The fourth measure has a P on the first line, an S on the second space, and an R on the second space. Below the staff, the fingerings '9 - 8' are indicated.

P = preparation; S = suspension; R = resolution

# Suspensions

## Palestrina – Sicut cervus

7

si - derat ad fon - tes a - qua - rum, a - qua -  
tes a - qua - rum, sic - ut cer -  
sic - ut cer - vus de - si - derat ad fon - tes  
- ut cer - vus de - si - derat ad fon - tes a - qua - rum,

13

rum, sic - ut cer - vus de - si - derat ad  
vus de - si - de - rat ad fon - tes a - qua - rum, de - si - derat ad  
a - qua rum,  
sic - ut cer - vus de - si - derat ad fon - tes, de - si - de -

# Consonant Fourth



There is an exception to the rule that the preparation in a suspension must be consonant.

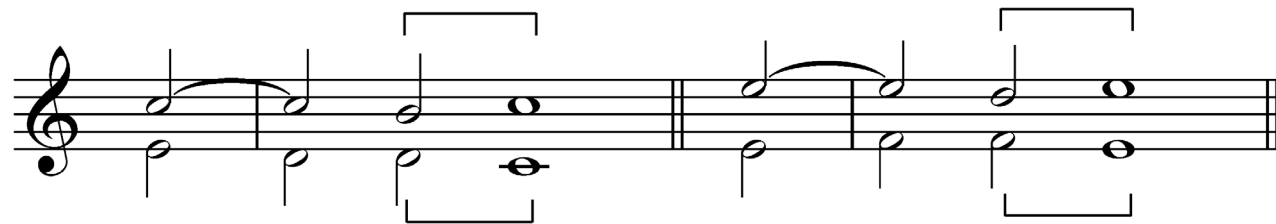
Conditions governing its use:

- The bass must be stationary during all three parts of the suspension
- There must be a third part making a 7-6 or 2-3 suspension with the part taking the consonant fourth
- The consonant fourth must be approached by step

# Cadences

Authentic

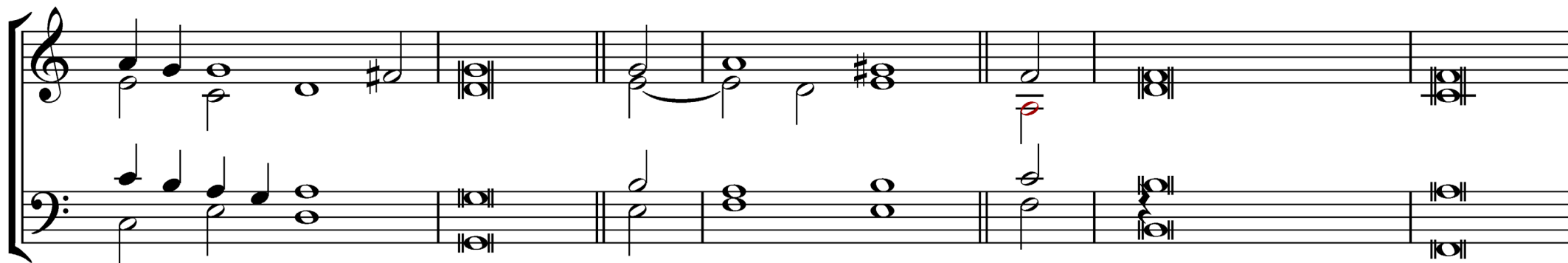
Phrygian



Authentic

Phrygian

Plagal



# Internal cadence

Palestrina – Ego sum panis vivus

7

vus, e - go sum pa - - nis  
e - - go sum pa - - nis vi -  
- nis vi - - vus, pa - nis vi - vus, e - go sum pa -  
- go sum pa - - nis vi - - vus, e - go sum pa - nis vi -

13

vi - - vus. Pa - tres ve - stri man-du-ca - ve - runt manna  
- - vus. Pa-tres ve - stri man-du-ca - ve-runt man - - na  
- nis vi - - vus. Pa - tres ve -  
- - vus. Pa - tres ve - stri man-du-ca - ve-runt man - na, -



# MELODY

- Conjunct motion predominates
- Leaps must should be balanced by motion in the opposite direction
- All diatonic intervals are allowed
- P4, P5, P8 are all allowed but less common than seconds and thirds
- The only sixths that are allowed are ascending minor sixths
- Sevenths, augmented and diminished intervals are not allowed along with the tritone



# Melody

## Palestrina – Ego sum panis vivus

7

vus, e - go sum pa - - nis  
e - - go sum pa - - nis vi -  
- nis vi - - vus, pa - nis vi - vus, e - go sum pa -  
- go sum pa - - nis vi - - vus, e - go sum pa - nis vi -

13

vi - - vus. Pa - tres ve - stri man-du-ca - ve - runt manna  
- - vus. Pa-tres ve - stri man-du-ca - ve-runt man - - na  
- nis vi - - vus. Pa - tres ve -  
- - vus. Pa - tres ve - stri man-du-ca - ve-runt man - na, -



# CHORDS

- Root position and first-inversion major and minor triads are common.
- Avoid diminished triads and second-inversion triads.

# Chords

## Palestrina – Missa brevis

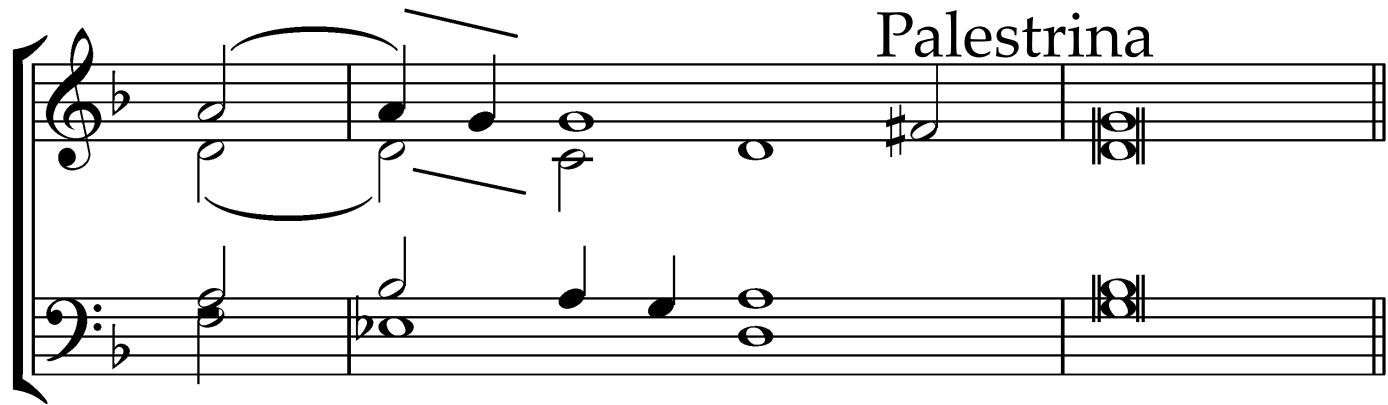
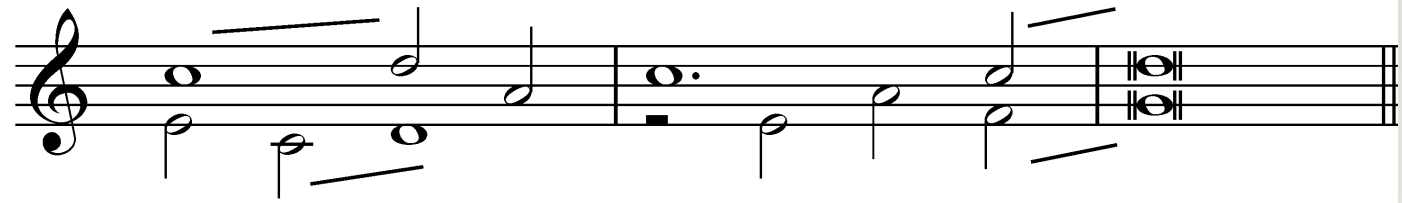
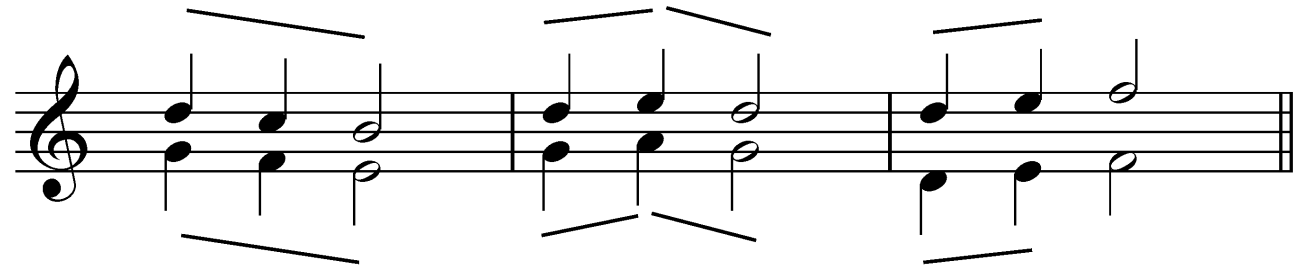
7

lei - - son, Ky - rie  
lei - - son, Ky - rie e - lei - - son,  
Ky - - rie e - lei - - son, e - - lei -  
son, Ky - - rie e - lei - - - - -

14

e - lei - - son, Ky - rie e - lei - - son.  
Ky - rie e - - lei - - son.  
son, Ky - rie e - lei - - son.  
son, Ky - rie e - - lei - - - - - son.

# Parallel Motion



# Imitation

Palestrina – Missa Brevis

CANTVS  
*Sopran*

ALTVS  
*Alt*

TENOR  
*Tenor*

BASSVS  
*Baß*

Ky - - rie e -

Ky - rie e - lei - - - son, Ky - ri - e e -

Ky - rie e - lei - - -

Ky - rie e - lei - - -

7

lei - - - son, Ky - rie

lei - - - son, Ky - rie e - lei - - - son,

Ky - - rie e - lei - - - son, e - - - - lei -

son, Ky - - rie e - lei - - -



# Test Question

1 2 3 4 5 6

SOPRANO Ky - rie e - lei -

ALTO Ky - rie e - lei -

TENOR Ky - rie e - lei - - - - son, Ky - ri - e e - lei - - -

BASS Ky - rie e -

7 8 9 10 11 12 13

S. Ky - rie e - e - lei - - - - son.

A. Ky - rie e -

T. -son, Ky - rie e - lei - - - - son.

B. -lei - Ky - rie



## Version 2

1 2 3 4 5 6

SOPRANO  
Ky - rie e - lei -

ALTO  
Ky - rie e - lei - - - - son

TENOR  
Ky - rie e - lei - - - - son, Ky - ri - e e - lei - - - -

BASS  
Ky - rie e -

7 8 9 10 11 12 13

S.  
Ky - rie e - lei - - - - e - lei - - - - son.

A.  
Ky - rie e - lei - son. - - - -

T.  
-son, Ky - rie e - lei - - - - son. son.

B.  
-lei - Ky - rie e - lei - - - - son.

### Version 3

2 3 4 5 6

SOPRANO Ky - rie e - lei -

ALTO Ky - rie e - lei - - - - - son

TENOR Ky - rie e - lei - - - - - son, Ky - ri - e - - - - - e - lei - - - - -

BASS Ky - rie e -

7 8 9 10 11 12 13

S. rest Ky - rie e - lei - - - - - e - lei - - - - - son.

A. Ky - rie e - lei - son.

T. -son, Ky - rie e - lei - - - - - son. Ky - ri - e - lei - - - - - son.

B. -lei - - - - - son. Ky - rie e - lei - - - - - son.

Red numbered boxes: 1 (Bass, measure 8), 2 (Tenor, measure 9), 3 (Alto, measure 4), 4 (Alto, measure 5), 5 (Soprano, measure 7).

# Version 4

2 3 4 **2** 5 6

SOPRANO  
Ky - rie e - lei - - - - - son.

ALTO  
Ky - rie e - lei - - - - - son Ky-

TENOR  
Ky - rie e - lei - - - - - son, Ky - ri - e - - - - - e - lei - - - - -

BASS  
Ky - rie e -

7 8 9 10 11 12 13

S. rest  
Ky - rie e - lei - - - - - e - lei - - - - - son.

A.  
Ky - rie e - lei - - - - - son.

T.  
-son, Ky - rie e - lei - - - - - son. Ky - ri - e - lei - - - - - son.

B.  
-lei - - - - - son. Ky - rie - - - - - e - lei - - - - - son.

**3**

# Version 5

2 3 4 5 6

SOPRANO  
Ky - rie e - lei - - - - - son, e - lei -

ALTO  
Ky - rie e - lei - - - - - son, Ky - - - - - rie e - lei -

TENOR  
8 Ky - rie e - lei - - - - - son, Ky - ri - e - - - - - e - lei - - - - -

BASS  
Ky - rie e -

7 8 9 10 11 12 13

S.  
-son. Ky - rie e - lei - - - - - son, e - lei - - - - - son.

A.  
- - - son. Ky - rie e - lei - - - - - son.

T.  
8 -son, Ky - rie e - lei - - - - - son. Ky - rie e - lei - - - - - son.

B.  
-lei - - - - - son, Ky - rie e - lei - son, e - lei - - - - - son.

# "Spell Check"

2 3 4 5 6

SOPRANO  
Ky - rie e - lei - - - - son, e - lei -

ALTO  
Ky - rie e - lei - - - - son, Ky - - - - rie e - lei -

TENOR  
Ky - rie e - lei - - - - son, Ky - ri - e - - - - e - lei - - - -

BASS  
Ky - rie e -

5 4 3 6 6 6 5 6 3 3 5 6 5 9 8 9 5 3 5 3 5 6 9 8 7  
3 3 3 3 3 3 4 3 3 3 3 3 3 4 3 3 3 3 3

Detailed description: This is a musical score for a piece titled "Spell Check". It is written for four vocal parts: Soprano, Alto, Tenor, and Bass. The music is in common time (C) and a key signature of one flat (B-flat). The Soprano part begins with a whole rest, followed by a melodic line for the lyrics "Ky - rie e - lei - - - - son, e - lei -". The Alto part starts with a half note G4, followed by a melodic line for "Ky - rie e - lei - - - - son, Ky - - - - rie e - lei -". The Tenor part starts with a half note G3, followed by a melodic line for "Ky - rie e - lei - - - - son, Ky - ri - e - - - - e - lei - - - -". The Bass part has a whole rest for the first five measures, then a half note G2 for "Ky - rie e -". Fingerings are indicated by numbers 1-5 above notes. A large bracket on the left side groups the four staves together.

7 8 9 10 11 12 13

S. -son. Ky - rie e - lei - - - - son, e - lei - - - son.

A. - - - son. Ky - rie e - lei - - - - - son.

T. 8 -son, Ky - rie e - lei - - - son. Ky - rie e - lei - - - - son.

B. -lei - - - - son, Ky - rie e - lei - son, e - lei - - son.

6 5 6 6 5 6 7 3 6 5 3 5 5 6 5 5 6 5 6 5 6 7 6 5 5 5  
 3 3 3 3 3 3 3 6 3 3 3 3 3 3 4 3 3 3 5 4 4 3 5